

SEP 19 1921

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✓ NO WOMAN KNOWS ✓

✓ Photoplay in seven reels

✓ Adapted from the novel FANNY HERSELF
by Edna Ferber

Directed by Ted Browning ✓

Author, Universal Film Mfg. Co. Inc.
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The Story of "No Woman Knows" Based on Edna Ferber's Story "Fanny Herself"

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IN the small town of Winnebago, Wisconsin, Molly Brandeis is confronted with the problem of wresting a livelihood for herself and her children, Fanny and Theodore, out of the Brandeis bazaar, the only asset left to her after the death of her impractical, day-dreaming husband. When he lived, he believed a woman's place was in home, and he denied Molly the right to help him about the store. However, a natural born business sense develops rapidly, and before another winter passes Molly has changed what was an insolvent business into one that more than paid expenses.

Fanny, the heroine of the story, is a girl of many moods—a strange mixture of tom-boy and bookworm—inheriting the poetic nature of her father, with none of his weaknesses, and much of her mother's indomitable spirit.

Theodore develops at this early stage the promise of talent as a violinist. He is heard by the great genius Schabelitz, causing a mingling of joy and sorrow in the heart of Molly when he informs her that Ted should be sent to the great teacher, Anna. The joy, because of her own great belief in the genius of her boy, the sorrow because of the sacrifices to be made to foster this promise of genius. She does not think entirely of herself, but rather more of Fanny. Fanny, however, is courageous and generous as she expresses her childish willingness to give up everything dear to a girl's heart and convinces her mother nothing must stand in Ted's way.

So the years pass and Ted is still in Europe. His first step is completed. His study days are over. And back in Winnebago, Fanny has taken over the management of the bazaar, developing unusual business genius in her efforts to make the shop meet the continual drain of Ted's increasing demands. Three years pass after many sacrifices and tears; and through all of them Fanny gives and gives. One night Fanny goes ice-skating with a group of boys and girls. Fanny does not want to go, due mainly to her mother's steadily declining health. Fanny is puzzled, but she does not know that Molly has received a shock from which she never recovers—the news from Ted of his marriage to a sabaret girl in Vienna. At the ice-pond, Fanny renews the acquaintance of Clarence Heyl, a former schoolmate. But Fanny's thoughts are back with her mother—and intuitively she feels she should be there. Had she only known! For even now the doctor has put Molly to bed, warning her that she is dangerously ill. The doctor understands and sends for the rabbi. When Fanny returns, Molly is on the verge of death, holding off the last moments until Fanny arrives. Watching her mother being taken away from her, strikes a new note in Fanny's heart. After the funeral and the subsequent discovery of Ted's letters and the news they contain, Fanny undergoes a startling change; she disappears from the bazaar and prepares to tear herself from Winnebago, and is on the

way to Father Fitzpatrick to say good-bye to him—the last of the farewells.

Father Fitzpatrick is considerably worried as he hears Fanny outline to him her plan of action. She wants money, position, success. She is done for all time with sacrifices and self-denials. She will drive out of her blood the generousness, the warm-heartedness and make of herself a cool, calculating business woman, seeking but one thing—success. She departs from Winnebago to accept a position in the infant's dear department of the world's largest mail order house in Chicago.

Here the struggle between the spiritualistic and the materialistic for the possession of Fanny's soul takes place.

The materialistic gathers as an ally Michael Fenger, the general manager of the big plant; the spiritualistic takes Clarence Heyl. And the fight begins.

Fenger, a man whose business life is written in the words, System, Efficiency, Results; a man whose private life is one hideous night mare, sees the business genius in Fanny at a glance. He fully realizes the heights he may reach with Fanny as his mate, and he offers Fanny all of this, believing she will jump at the opportunity. But she resists Fenger's proposal. Her fate intervenes and a telegram arrives announcing the arrival of Ted on the following morning. Once more the spiritualistic and the materialistic struggle to win her—and the real Fanny again asserts itself. She destroys the letter of resignation, refuses to accept Heyl's generous offer of assistance, if she will only marry him, and sends him away telling him that it is her burden, not his. She

gladly reverts to the old Fanny, the real girl ready to sacrifice everything for her brother. But she reckons without Fenger. He is not the sort of man accustomed to accepting defeat so easily and persuades Fanny to let him help Theodore. The first concert is over and, thanks to Fenger's aid, Ted is a huge success. Fanny cannot help but think it is due entirely to what Fenger has done and her heart softens. On the afternoon of the second recital Fanny returns home and discovers Ted and the baby gone. A brief note attached to a telegram from Ted tells her everything. His love for his wife was great—he gives up everything to go back to her. This breaks Fanny's spirit so that, when Fenger calls to take them to dinner, he finds it a simple thing to mold Fanny to his way of thinking. Fanny, despairingly, is ready for anything—and Fenger persuades her to get dressed and "step-out" with him for once in her life. Her mind is still too dazed to know exactly what she is doing—and she is a picture of beauty as she steps out of her bedroom, into Fenger's arm, and starts for the doorway—when it opens and Heyl stands looking at them. At sight of the material Fanny asserts itself once and sings to a state of pleadingly to Clarence—finding comfort at last in his embrace. Fenger can do no more than turn away. The story ends.



MABEL JULIENNE SCOTT
"NO WOMAN KNOWS"
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